

MUSIC LESSONS

*For
Boys and Girls*

SECOND BOOK

CARL FISCHER • INC. *New York*



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CARL FISCHER PIANO COURSE

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for Boys and Girls

By

MAXWELL ECKSTEIN

HILDA HOLT, PAULINE SCARBOROUGH

OSBOURNE McCONATHY

SECOND BOOK



Price \$1.00

CARL FISCHER • INC. *New York*

Your Piano

Whenever you look at your piano, one of the first things which attracts your attention is the keyboard, with its long row of white and black keys. The keyboard is certainly a wonderful invention. By pressing a key you set in motion the mechanism which produces a tone. Thus you are saved the problem of bowing or blowing as on other instruments. Moreover, the arrangement of the black keys in groups of twos and threes makes it a simple matter to find the correct key and to learn the different scales.



The Child Handel

We do not know who invented the keyboard. Probably it was used first on some ancient kind of organ. But we know that it was used on early types of stringed instruments during the time of Guido d'Arezzo (12th century), the man who was largely responsible for organizing the musical scales as we use them today.

The piano is comparatively a new instrument, because it is not much more than two hundred years old. Before the piano, though, several types of keyboard instruments were widely used, such as the spinet (sometimes called the virginal), the clavichord, and the harpsichord.

Both the spinet and the clavichord were sometimes quite small, and the tone was very dainty and light. The harpsichord was larger and more elaborate, with a fuller tone. But in these early instruments there were two very grave defects — the tone died away almost as soon as sounded, and there was little variety in the loudness and softness of the tone. Even so, a great deal of beautiful music was written for these old-fashioned instruments, such as Bach's "Well-Tempered Clavichord," and many compositions by Haendel.

When the piano was invented by Cristofori (1709) these two problems were largely solved, although, of course, even a piano tone may be sustained only a relatively brief time. At first the instrument was called the *piano-forte*, which means "soft-loud," to show that it could produce tones of different volume.

Just what causes the piano to make a tone? The piano key belongs to a part of the instrument called its *action*. When you press the key, the action causes a felt *hammer* to strike a wire stretched across the *soundboard*. Then the hammer rebounds and leaves the wire free to vibrate. It is the vibration of the piano wire, strengthened in volume by means of the soundboard, which produces the tone that we hear.

The piano has a great many different wires, called *strings*, as you will notice when you look inside the instrument. If you are very observing you will discover that for each bass tone there is one long, heavy wire. As you go up the scale, you will come to a place where each tone is produced by the hammer striking two smaller wires. By the time we get about a third of the way up the keyboard, we discover that each tone is produced by three fine wires tuned to the same pitch.

Every one of the wires of the piano has been stretched very tightly, so that altogether the pull of this great number of wires is exceedingly strong. For this reason the *frame* of the piano is made of heavy metal, over which is laid the wooden soundboard. The wires are attached to little pegs screwed into the wood, which must be hard enough to hold these pegs firmly when they are tightened by the piano tuner. That is how the piano is put into tune. Each peg is turned until the wire is stretched tightly enough to produce the proper pitch. Even so, when the temperature of a room changes or when the piano is played and the strings vibrate, the wood of the soundboard is bound to yield a little here and there. That is why all pianos will get out of tune even when they may not be in use.

There is another thing about the piano which it will be interesting to observe, and that is what happens when we use the pedals. The pedal to the right is called the *dampers pedal*. Some people erroneously speak of it as the *loud pedal*, but we hope you will always call it by its right name. When you depress the damper pedal you will notice that a number of little pieces of wood are raised from the wires. When you release the damper pedal, these little *dampers* fall back into place so that the *felt* which is attached to each of them can rest on the wire and stop it from vibrating. By depressing the damper pedal you prolong the tone. This also makes the tone richer and fuller. That is why we like to use the damper pedal.

The pedal to the left is called the *soft pedal*. When it is depressed you will observe that the whole keyboard moves sidewise a little. This makes the hammers strike only one of the wires. That is why you find the use of the soft pedal indicated by the words *una corda*, which means *one string*.

The piano is a very intricate piece of machinery. Therefore you should take the greatest care of it. Your piano should be tuned regularly, at least twice a year. Whenever the piano tuner comes to your house you should watch him carefully and see just what he does and how he does it. Maybe he will explain some other details which we have not been able to tell you here.



The Mozart Family



(1) Assembly

PREPARATION FOR RIGHT HAND CHORD INVERSIONS.

Lively **Bugle Call**

f

2 1 3 1 3 5 3 2 1 3 1 3 5 3 1 3

1 3 5 1 3 5 1 3 5 1 3 5 1 3 5

1 3 5 1 3 5 1 3 5 1 3 5 1 3 5

Technique: Observe the continued use of Finger Substitution (2-1).

Harmony: Bugle calls consist of tones of the Tonic Chord, I, in different positions. The first tone of the scale (keynote) is called the "Tonic". The Tonic Chord is built on this tone. It consists of the first, third, and fifth tones of the scale.

(2) Taps

PREPARATION FOR RIGHT HAND CHORD INVERSIONS.

Slow **Bugle Call**

p

2 1 3 1 3 5 1 3 5 1 3 5 1 3 5

1 3 5 1 3 5 1 3 5 1 3 5 1 3 5

1 3 5 1 3 5 1 3 5 1 3 5 1 3 5

rit. pp

1 3 5 1 3 5 1 3 5 1 3 5 1 3 5

(Bass note 2 notes higher than treble)



(3) Dream Boat

Moderato

mp

rit.

5

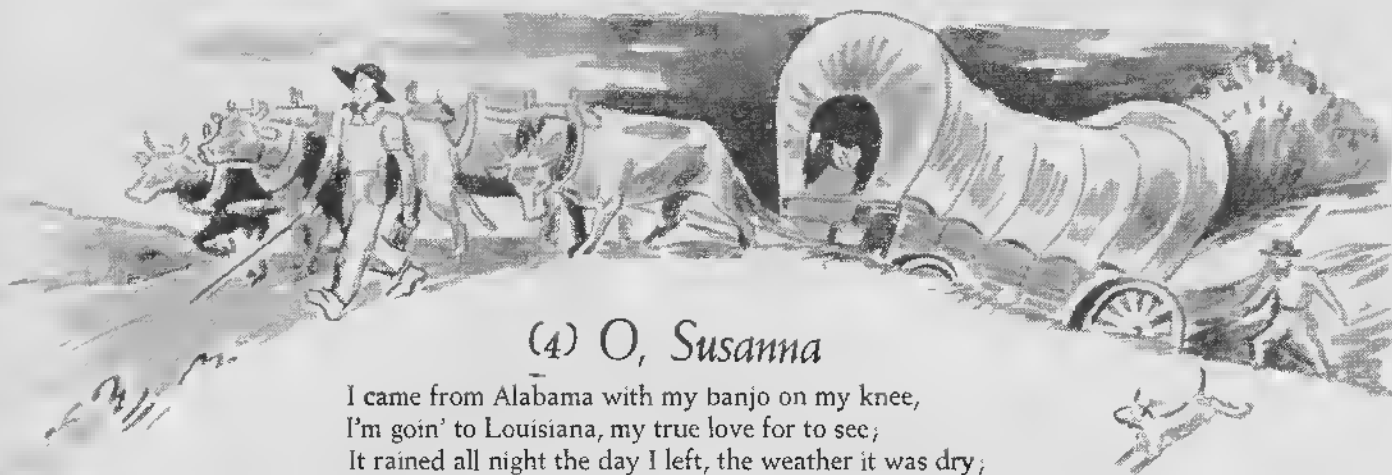
Technique: Right Hand, observe (1) Different Positions of the Tonic Chord, I; (2) Octave jumps of the Dominant-Seventh Chord, V7. In playing chords, be sure that the three tones are struck precisely together, with good tone quality.

Notation: The sign, C (*alla breve*) means that there are two counts in a measure, each count represented by the value of a half note.

TONIC CHORD POSITIONS.

1st Position	2nd Position	3d Position	1st Position	1st Position	2nd Position	3d Position

C is the "Root" of the chord, the tone on which the chord is built.
Where does the Root appear in each position?



(4) O, Susanna

I came from Alabama with my banjo on my knee,
I'm goin' to Louisiana, my true love for to see;
It rained all night the day I left, the weather it was dry;
The sun so hot I froze to death; Susanna, don't you cry.

CHORUS

O, Susanna, O, don't you cry for me,
I've come from Alabama with my banjo on my knee.

Lively

Stephen Collins Foster

Handwritten musical score for piano, featuring the melody and accompaniment for "O, Susanna". The score is written in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "Lively". The score is divided into four systems, each with a treble and bass staff. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score includes various musical notations, including notes, rests, and chords. Handwritten annotations include "mf" (mezzo-forte) and "C" (common time) in the first system, and "G", "A7", "D7", and "G" in the second system. The score also includes fingerings (1-5) and slurs. The score ends with a double bar line and repeat dots.

Technique: 1. Finger Substitution in the Right Hand (5-4) as found in the first full measure.

2. The Left Hand jumps from a single note to a chord.

Appreciation: "O Susanna" was the popular song of the "Forty Niners" as they pushed across the country in their race for California gold.

Notation: The sign C means 4/4 meter.



(5) College Song

(Good Night, Ladies!)




Good night, Ladies, Good night, Ladies,
Good night, Ladies, we're going to leave you now

Moderato (at a moderate pace)

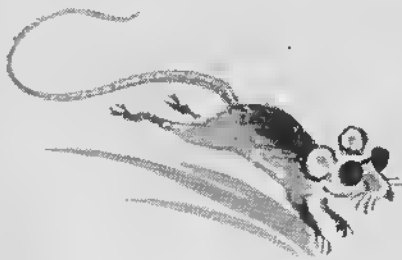
Old Song

Technique: The jump, fifth finger used twice in succession. See Preliminary Exercise, B, below.

Pedal: The change of pedal is indicated thus  and means an up-down movement of the foot.

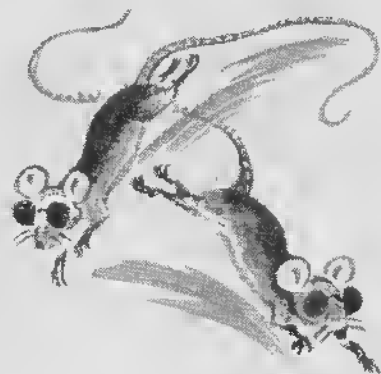
Harmony: Three chords appear in Nos. 4 and 5: the Tonic Chord, I; the Dominant-Seventh Chord, V7; and a Seventh Chord composed of the tones, A, C#, E, G. This last chord is exactly like the Dominant-Seventh Chord in the key of D, and lends interesting harmonic coloring when used in the key of G.

PRELIMINARY EXERCISES, LEFT HAND ALONE.



(6) Three Blind Mice

Three blind mice, three blind mice,
See how they run, see how they run,
They all ran after the farmer's wife,
She cut off their tails with the carving knife,
Did ever you see such a sight in your life
As three blind mice!



May

With humor
Theme

Old Round

Note: The Arrows show where to find the Theme (tune), sometimes played by the Right Hand and sometimes by the Left Hand. The Theme always must be heard clearly, with the accompaniment played lightly and never obscuring the Theme.

Round: "Three Blind Mice" is a Round, that is, a melody which may be sung by two or more voices, beginning at different times, and following each other "round and round" as often as desired.

PRELIMINARY EXERCISES.

Right hand *Left hand*



(7) Banjo

Merrily (plunk)

1 2 1 2 3 4 3 5

1 2 1 2 3 3 5 1 5

1 2 1 2 1 2 1 2 R. H. crosses 2

WATCH OUT FOR
CHANGE OF CLEFS
FOR ALTERNATE
HANDS IN LAST
FOUR MEASURES.



Technique: Thumb of Left Hand passes under Second Finger. (See p. 12.) The Right Hand plays the "banjo" accompaniment and should imitate the characteristic strumming effect. Observe that the closing note of the piece is played by the Right Hand, crossing over the Left Hand.

Notation: The Natural (♮) in the third and seventh measures is a warning that the Sharp in the bass does not carry over to the Right Hand.

Transposition: Transpose "Banjo" to the key of G and the key of F.

(8) A Little Waltz

In Waltz time

p legato

Technique: Second Finger of Right Hand crosses over the Thumb. This should be done without unnecessary motions.

Rhythm: Observe the Rests at the beginning of measures 2, 3, etc. Play the chords lightly; do not permit the last chord of these measures to be held over into the following measure.

EXERCISE IN FINGER CROSSING.

(9) I'm Called Little Buttercup

I'm called little Buttercup, dear little Buttercup,
Though I can never tell why,
But still I'm called Buttercup, sweet little Buttercup
Dear little Buttercup, I.



Gilbert and Sullivan
from "Pinafore."

[illegible]

Technique: Another study of Second Finger crossing over the Thumb, this time in the Left Hand. The accompanying chords in the Right Hand should be played lightly.

Appreciation: "Little Buttercup" is one of the celebrated characters in Gilbert and Sullivan's operetta, "Pinafore." To make the character amusing "Little Buttercup" is always played by a woman who is "large and round and rosy." It was she who, as their nurse, mixed the two children so that the poor child became captain on the ship, "Pinafore," and the high-born child became a common sailor. It was out of this mix-up that the story of the operetta grew. In the end, Little Buttercup's deception is discovered, and the story closes happily for everybody.

(10) The Last Rose of Summer

'Tis the last rose of summer left blooming alone,
All her lovely companions are faded and gone,
No flow'r of her kindred, no rose bud is nigh
To reflect back her blushes, to give sigh for sigh.



Irish Melody

Introduced by Flotow into the opera, "Martha"

Andante (slowly)

The musical score is written for piano in 3/4 time. It consists of four systems of staves. The first system begins with a piano (*p*) dynamic marking. The melody is primarily in the right hand, with fingerings indicated by numbers 1 through 5. The left hand provides harmonic support with chords and single notes. The third system includes a *ritard.* (ritardando) marking. The fourth system begins with an *a tempo* marking. The score concludes with a final chord in the right hand.

Technique: Thumb of Right Hand passes under Second Finger. Arch the hand slightly so that the Thumb has room to move freely. (See page 9.)

Rhythm: Observe the distinction between two eighth notes to a beat () and a dotted-eighth and sixteenth note to a beat ().

Appreciation: "The Last Rose of Summer" is an old Irish melody, the words by Thomas Moore. It became universally popular when Flotow introduced it in his opera, "Martha." Many of the greatest singers in the world have appeared in this opera.

WARNING SIGNAL



(11) Little Minuet

Moderato

Johann Sebastian Bach

Technique: Octave stretches for both the Right and Left Hand. It will be necessary to lift small hands. Pupils with larger hands should begin to develop the feeling for the octave stretch.

Appreciation: Johann Sebastian Bach wrote a great number of important and beautiful musical compositions. Several of his children also became famous musicians. The piece on this page was composed for his own children.

The last four measures of the bass, instead of repeating the simple second phrase, are usually given as follows:





(12) Hornpipe
FIRST RECITAL PIECE

12.10

Lively

mf

f

mf

f

Handwritten musical score for Hornpipe, First Recital Piece. The score is written for piano (piano and bass staves) and includes fingerings and dynamics. The tempo is marked 'Lively'. The key signature is one sharp (F#). The score is divided into four systems, each with a treble and bass staff. The first system is marked *mf* and the second, third, and fourth systems are marked *f*. The score includes various musical notations such as notes, rests, and fingerings.

First system of musical notation. The treble clef staff contains a melodic line with fingerings 1, 3, 1, 3, 2, 3, 1, and 5. The bass clef staff contains a bass line with fingerings 1, 2, 3 and 1, 4, 5. The dynamic marking *mf* is present.

Second system of musical notation. The treble clef staff contains a melodic line with fingerings 1, 3, 1, 3, 3, 1, 5, 4, and 1. The bass clef staff contains a bass line with fingerings 1, 2, 3 and 1, 4, 5. The dynamic marking *mf* is present.



Third system of musical notation. The treble clef staff contains a melodic line with fingerings 3, 1, 1, 2, 3, 1, 3, 4, 2, 4, 3, and 2. The bass clef staff contains a bass line with fingerings 1, 3, 5, 1, 2, 3, 5, and 1, 2, 3, 5. The dynamic marking *mf* is present.









Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings 3, 2, and 3. The bass clef staff contains a bass line with fingerings 1, 2, 4, 1, 3, 5, 1, 2, 4, and 1, 3, 5. The dynamic marking *f* is present.

Fifth system of musical notation. The treble clef staff contains a melodic line with fingerings 3 and 1. The bass clef staff contains a bass line with fingerings 1 and 3. The dynamic marking *L.H.* is present. The system concludes with a *Sua...* marking.

WORK PAGES No. 1

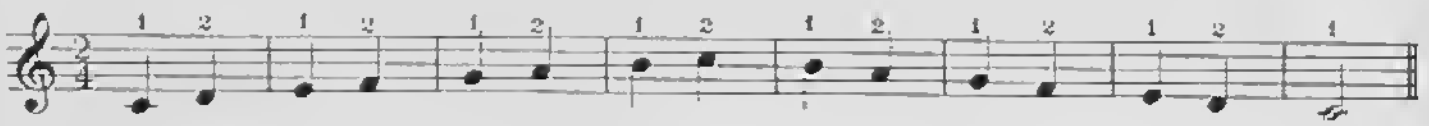
I. QUESTION BOX No. 1

- Which note of the scale is the Tonic?
- What does this sign mean? 
- What does this sign mean? 
- Give the names of the following characters of notation:

a. 	e. 
b. 	f. 
c. 	g. 
d. 	h. 

2. DAILY DOZEN No. 1.

1. Right Hand



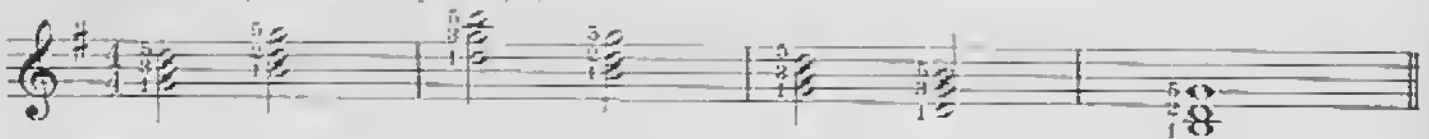
2. Left Hand



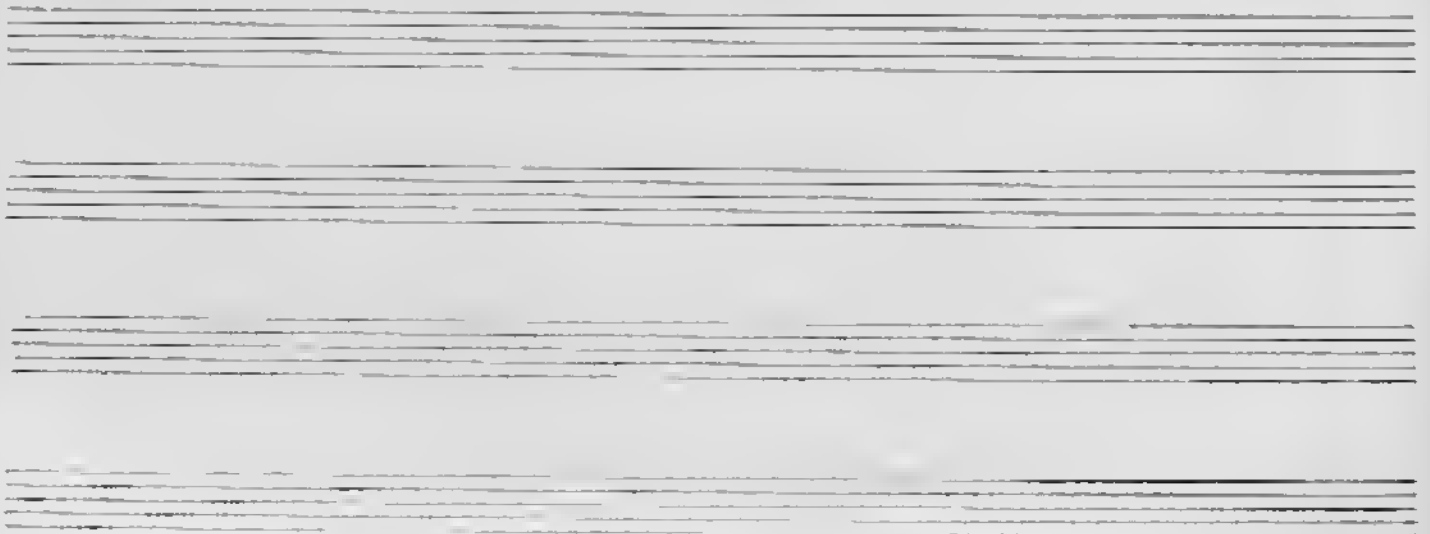
3. Left Hand. Play also in the keys of D, C, and F.



4. Right Hand. Play also in the keys of D, C, and F.



3. **INDIVIDUAL EXERCISES.** Every pupil has different difficulties to overcome. The teacher may write additional exercise material here to meet individual pupil needs.



4. WRITTEN WORK.

1. a. Write the key signature for each of the following keys.
- b. Write the Tonic Chord for each key.

Key of C Key of G Key of D Key of F:

2. Write the Letter Names below the notes (review).

3. Write notes above the Letter Names (review).

5. MUSIC READING TEST. Learn this piece at home without help. Then play it for your teacher.

(12a) *Largo* - "New World" Symphony

A. Dvorak
"New World" Symphony

6. COMMENTS BY THE TEACHER:

.

.

.

.

.

.

.

RATING BY THE TEACHER

Excellent E

Good G

Fair F

Unsatisfactory U

RATING

If pupil's rating for this test is Unsatisfactory, he should be given an opportunity to review the principles that have been developed, and when ready should have another test.

(13) Harp Prelude

Smoothly

Measures 1-16 of the Harp Prelude. The score is in G major (one sharp) and 6/8 time. It features arpeggiated chords in both hands, with fingerings indicated by numbers 1-5. The right hand is labeled 'R.H.' and the left hand 'L.H.'. The tempo is marked 'Smoothly'. The piece ends with a 'dim.' (diminuendo) and 'rit.' (ritardando) marking, followed by a final chord in the left hand.

WARNING SIGNAL



Technique. Hand Crossing. The Left Hand crosses over the Right Hand in arpeggio-like progressions to produce a harp effect. The word, "arpeggio," means "harp-like."

Pedal: Observe the Pedal markings carefully so that the chords will not blur or run into each other.

LEGER LINES

LEGER LINES AND SPACES.

LEGER LINES AND SPACES.

C D E E D C F G A B C A B C D E F G

(14) Valse Theme

Tempo di valse

François Frederic Chopin
(Adapted)

Technique: Observe in the Right Hand the changing intervals from Thumb to Second Finger. There is one fingering for all the ascending rhythmic figures



and another fingering for all the descending rhythmic figures



Rhythm: Like the Minuet (See p. 13) the Waltz is in three-quarter meter. The Minuet is a slow and stately dance. The Waltz is graceful and more lively.

Appreciation: Chopin was born in Poland, the son of a French father and a Polish mother. Although he lived most of his life in Paris, he was deeply devoted to his native Poland. He composed almost exclusively for the piano.

WARNING SIGNAL



CAREFULLY OBSERVE:
FINGERING OF THE
RIGHT HAND.

(15) *Dixie Land*

Dan Emmett

Lively

Sheet music for a piece titled "Lively" in 2/4 time. The music is written for piano, with a repeating bass line and a melody in the treble clef. The melody consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5 above the notes. The bass line is a simple, rhythmic accompaniment consisting of eighth notes and rests. The piece is divided into four measures, each with a repeat sign at the end.

Technique: This selection offers an excellent study of scale successions.

Rhythm: "Dixie" is so familiar that there should be little difficulty in playing its varied rhythms correctly. Observe the different rhythmic figures and their

notation (etc.). Four sixteenth

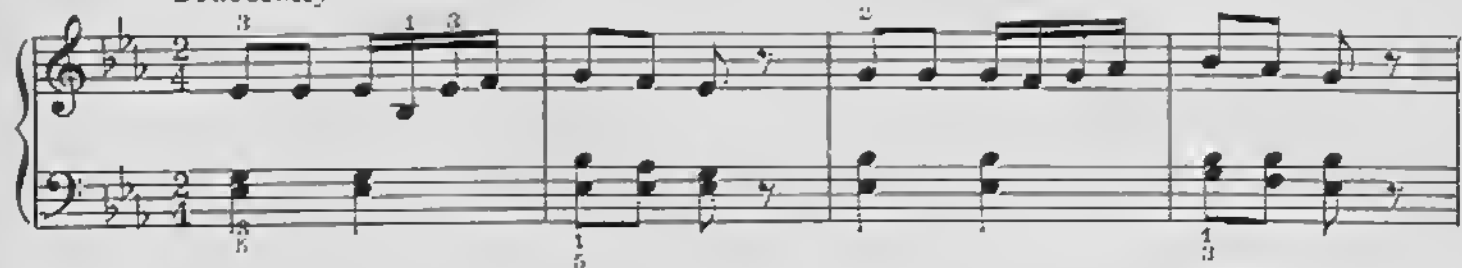
notes () are equal in time value to one quarter note.

Appreciation: Although written in the North as a minstrel song, "Dixie" was adopted by the South in the days of the Civil War as the expression of its own life and spirit.



(16) Old French Song

Gracefully



Technique: Observe that in the last two measures the Thumb of the Left Hand sustains a tone while fingers 3, 4 and 5 play different tones. The fingers should play the black keys firmly to avoid slipping.

Rhythm: The rhythmic problems in this selection may be studied by comparison with the same rhythms in "Dixie."

Transposition: Transpose the "Old French Song" to one or two other familiar keys, such as G, C, etc. This is done by observing the Chord Positions (See p. 7). The first two measures of "Old French Song" are played in the 3rd Position of the Tonic Chord, I. The remaining measures are in the 1st Position.

WARNING SIGNAL

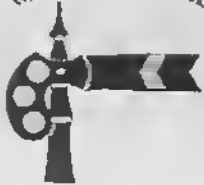


IN THE TWO FINAL MEASURES
THE THUMB SUSTAINS
A TONE WHILE OTHER
FINGERS MOVE

(17) Musette

Allegro

WARNING SIGNAL



See page 5.

Technique: Right Hand, Third Finger crosses over Thumb; Left Hand, Thumb passes under Third Finger.

Appreciation: A Musette was an old-fashioned instrument similar to a bagpipe. Like the bagpipe it had a drone bass, that is, continuous bass tones underlying the changing melody. The term, Musette, was also applied to a gay, lively dance because the instrument was played for dancing.

(18) Theme from Valse in A Minor

(Adapted for Left Hand alone)

Francois Frederic Chopin

Lento

The musical score is written for the left hand in 3/4 time. It consists of four systems of music. The first system is marked *p legato* and the third system is marked *p*. The fourth system is marked *poco 1 rit.*. The score includes fingerings and slurs for the left hand.

Technique: Chopin's lovely melody is here arranged so that it may be played by the Left Hand alone. The piece should not be hurried. Care should be taken to play slowly enough for the hand to go from bass to treble or from treble to bass with ease and smoothness. The effect should be as smooth as though played with two hands.

Pedal: By skillful use of the pedal and by careful distinction between tone volume of the melody and the accompaniment, the Left Hand can produce a completely satisfying artistic effect!



(19) The Scale of E Major

By Tetrachords

Notation: The key of E Major has a signature of four sharps, F \sharp , C \sharp , G \sharp , and D \sharp .



(20) The Mill Stream

Moderato



Technique: The Right Hand crosses over the Left Hand.

Notation: The Double Sharp (x) represents a tone one half-step higher than a sharp (♯).

(21) Two Little Minuets

Franz Joseph Haydn

Part I

Part II

Fine

D. S. al Fine

D. S. (Dal Segno) means "from the sign".

Notation: D.S. *al Fine* means to go back to the sign, *S*, and play from there to the end, *Fine* (fee-nay).

THE CHROMATIC SCALE.

Two ways of fingering.

1 2 1 2 1 2 3 1 2 1 2 1 2 2 1 3 1 3 1 3 2 1 3 1 3 1

1 3 1 3 1 2 3 1 3 1 3 1 2 2 1 3 1 3 1 3 2 1 3 1 3 1

By beginning with both thumbs on the same D, and playing in contrary motion, the fingering of the chromatic scale will be the same for both hands.

WORK PAGES No. 2

1. QUESTION BOX No. 2.

1. What is an Arpeggio?
2. Explain: D.S. S al Fine.
3. What is meant by Drone Bass?
4. Name and explain this sign X

2. DAILY DOZEN No. 2.

3. INDIVIDUAL EXERCISES.

4. WRITTEN WORK.

1. On the Treble Staff: a. Write C on a Leger Line above the staff.
b. Write C on a Leger Line below the staff.
c. Write B on a Leger Space above the staff.
d. Write B on a Leger Space below the staff.
2. On the Bass Staff: a. Write C on a Leger Line above the staff.
b. Write C on a Leger Line below the staff.
c. Write D on a Leger Space above the staff.
d. Write D on a Leger Space below the staff.
3. Write the Scale of D Major by Tetrachords, with Key Signature.
4. Write the Scale of E-flat Major by Tetrachords, with Key Signature.

The image shows musical notation for exercises 1 through 4. Exercises 1a, 1b, 1c, and 1d are on a Treble staff, and exercises 2a, 2b, 2c, and 2d are on a Bass staff. Exercises 3 and 4 are on a Treble staff. The notation includes leger lines and key signatures for the scales.

5. MUSIC READING TEST. Learn this piece at home without help. Then play it for your teacher.

(21a) Minuet - Don Juan

W. A. Mozart

The image shows the musical notation for the Minuet - Don Juan by W. A. Mozart. It is a 3/4 time piece in G major, consisting of two systems of music for piano.

6. COMMENTS BY THE TEACHER:

RATING BY THE TEACHER

E_b



(22) *The Flag in the Breeze*

MARCH

SECOND RECITAL PIECE

In Marching Time 

Frederika Wadley

Rhythm: Observe the rhythmic figure which includes the Triplet. Do not hurry the Triplet.

Notation: Give rests their full value, maintaining a steady count.

Tempo: March around the room while saying, "Left, Right," then play the piece steadily in the same tempo. You will now be ready to play while others march. A march should have firm accents, strong on the first beat of the measure and less strong on the third beat. The left foot steps on the accented beats, the right foot on the unaccented beats.

The musical score is written for piano and consists of four systems of staves. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#). The first system includes dynamics *p* and *mf*. The second system includes *f*. The third and fourth systems continue the melodic and harmonic development with various fingerings and articulation marks.

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(23) *For Elise*

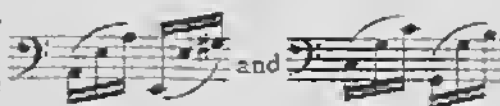
(Album Leaf)

Ludwig van Beethoven

Allegretto

Form: Observe that the portion of "For Elise" given on this page consists of two sections, each repeated with a first and second ending. The second section opens with a brief contrasting passage in major. Measures 4-6 of the second section constitute a "bridge" leading back to the minor key. Give particular attention to the fingering as marked at this point.

Technique: The chief problem throughout this piece is smooth and connected playing, especially where there are leaps. Observe that in the Left Hand there are two principal figures in each section:



Pedal: Smooth, legato effect will depend upon the skillful use of the pedal.

(24) The Minor Scale

Minor Scales: You have played several pieces in minor keys. In order to learn readily to read pieces in minor keys and to play fluently, it is important to know the minor scales. "For Elise," on page 30, is in the key of A Minor, and below on this page you will find the scale of A Minor.

Natural Form: The Natural Form of the minor scale conforms to the key signature, i.e., contains the sharps or the flats that appear in the key signature. As given below on this page the scale of A Minor, Natural Form, is shown ascending and descending by tetrachords, i.e., groups of four scale tones. These are to be played by fingers 2, 3, 4 and 5, as indicated with the scale.

A. Natural Form

Harmonic Form: In order to secure an effective ending to a piece of music or to a phrase, composers often use a "Leading Tone," i.e., a tone one half-step lower than the keynote. The Harmonic Minor Scale is presented below, ascending and descending by tetrachords. Observe how the Leading Tone is made by sharpening the seventh tone of the scale. Otherwise the Harmonic Minor Scale is the same as the Natural Minor Scale.

B. Harmonic Form

Melodic Form: In ascending minor melodies a pleasing effect is brought about by sharpening the sixth tone of the scale as well as the seventh. This is called the Melodic Form of the Minor Scale. These alterations are not customary in descending passages, which use the Natural Form.

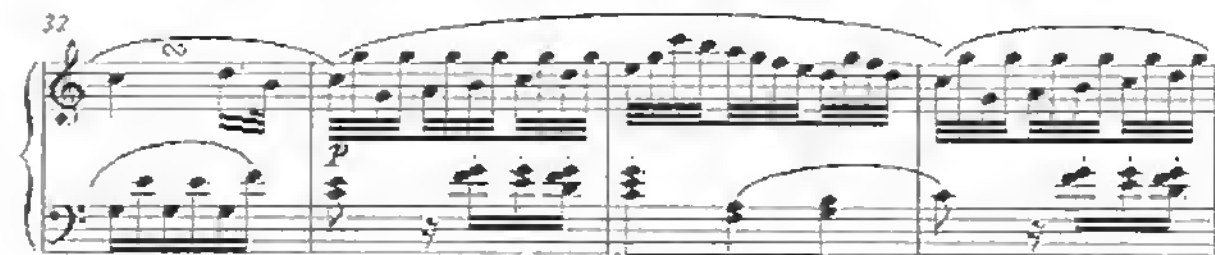
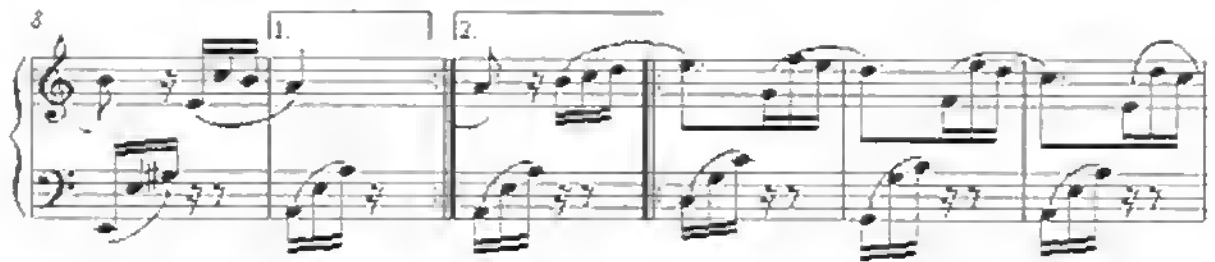
C. Melodic Form

Note: Major and Minor Scales are said to be "Related" when they employ the same key signature. They are called "Parallel" when they start on the same keynote.

Für Elise

L.V. Beethoven

Poco moto



Für Elise

6

36

dim poco rit.

41 *a tempo*

47

53

59

65

f *dim*

70

p *cresc.* *f*

Detailed description: This image shows a page of a musical score for the piano piece 'Für Elise' by Ludwig van Beethoven. The page contains measures 36 through 70. The music is written for piano in G minor (three flats) and 3/4 time. The notation includes treble and bass staves with various musical symbols such as notes, rests, slurs, and dynamic markings. Measure numbers 36, 41, 47, 53, 59, 65, and 70 are printed at the beginning of their respective systems. Dynamic markings include 'dim poco rit.' (diminuendo, a little ritardando), 'a tempo' (return to the original tempo), 'f' (forte), 'dim' (diminuendo), 'p' (piano), and 'cresc.' (crescendo). The score is presented in a clear, legible format with standard musical notation.

Für Elise

3

75

dim p pp

This system contains measures 75 to 80. Measure 75 begins with a piano (p) dynamic and a decrescendo (dim) marking. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. By measure 80, the dynamics have shifted to piano (p) and then pianissimo (pp).

81

dim.

This system contains measures 81 to 84. Measures 81 and 82 show a rapid sixteenth-note scale in the right hand. Measures 83 and 84 continue this scale, with a decrescendo (dim.) marking. The left hand provides a simple harmonic accompaniment.

85

a tempo pp rall.

This system contains measures 85 to 90. Measure 85 is marked 'a tempo' and 'pp' (pianissimo). The right hand plays a series of eighth-note chords, and the left hand has a simple accompaniment. A 'rall.' (ritardando) marking appears in measure 86.

91

This system contains measures 91 to 96. The right hand features a series of eighth-note chords, and the left hand has a simple accompaniment.

97

This system contains measures 97 to 101. The right hand features a series of eighth-note chords, and the left hand has a simple accompaniment.

102

morendo

This system contains measures 102 to 106. Measure 102 is marked 'morendo' (diminuendo). The right hand features a series of eighth-note chords, and the left hand has a simple accompaniment.

(25) from "Marche Slave"

Peter Ilyitch Tschaikowsky

The musical score consists of four systems of piano music. Each system has a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and fingerings (1-5). Dynamics include *f* (forte) at the beginning and *poco a* (poco a poco) later. The piece concludes with a double bar line and repeat signs.



Technique: Observe carefully the rests for the Left Hand throughout this selection. Do not let the hand lie on the keys, but lift it slightly from them. Be careful to connect smoothly the passages divided between the hands.

Theory: Write the three forms of the Scale of A Minor by tetrachords as shown on page 31. Write also the scale of the Relative Major key, that is, the major key having the same key signature as the minor key. What key will it be?

Appreciation: Peter Ilyitch Tschaikowsky (1840-1893) was one of the greatest of Russian composers. He wrote music in nearly all forms, from little piano pieces to operas and symphonies. "Marche Slave" was composed for the orchestra and is a brilliant work with many contrasting themes. Several of them are folk melodies, like the theme on this page. The "Marche Slave" includes the celebrated "Russian Hymn" by Lvov.

Slavic March

P. I. TSCHAIKOWSKY

Moderato M.M. ♩ = 72

In a solemn manner.

Handwritten: *Fin. 22*

The musical score is written for piano and grand staff. It consists of four systems of music. The first system is marked *p* (piano). The second system continues the melody and accompaniment. The third system is marked *mf* (mezzo-forte). The fourth system concludes the piece. The score includes various musical notations such as notes, rests, slurs, and fingerings. The key signature is one flat (B-flat major), and the time signature is 4/4. The tempo is marked 'Moderato' with a metronome marking of ♩ = 72. The performance instruction is 'In a solemn manner.'

First system of musical notation. Treble clef, key signature of one flat (B-flat). The right hand features a melodic line with fingerings: 1, 5, 2, 1, 2, 3, 5, 2, 1, 3, 1, 2, 4, 2. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *f* (forte) is present.

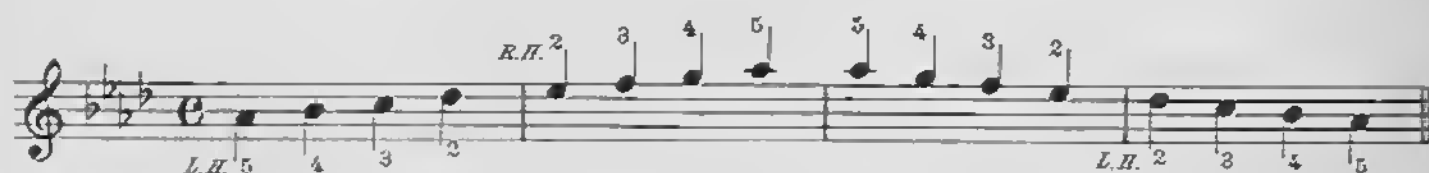
Second system of musical notation. Treble clef, key signature of one flat. The right hand continues the melodic line with fingerings: 2, 5, 2, 5, 1. The left hand accompaniment continues with chords and single notes. The dynamic marking *f* is present.

Third system of musical notation. Treble clef, key signature of one flat. The right hand continues the melodic line. The left hand accompaniment continues with chords and single notes. The dynamic marking *mf* (mezzo-forte) is present.

Fourth system of musical notation. Treble clef, key signature of one flat. The right hand continues the melodic line. The left hand accompaniment continues with chords and single notes. The dynamic marking *mf* is present.

(26) The Scale of A-flat Major

By Tetrachords



Notation: The key of A-flat Major has a signature of four flats, Bb, Eb, Ab, and Db.

(27) Waltz in A-flat

Grazioso

Johannes Brahms

Interpretation: In measure three, the rhythmic figure of the eighth note followed by two sixteenths should be played lightly and gracefully.

WARNING SIGNAL



TIED NOTES
FOR LEFT HAND

(28) First Loss

Not too fast

Robert Schumann



Technique: Special attention must be given to the tied notes for the Left Hand. In the Right Hand there are several examples of finger substitution, that is, repetitions of a note played with different fingers.

Appreciation: Robert Schumann was one of the world's great composers. He wrote music in many forms, including songs, cantatas, symphonies and piano music. Many of his piano pieces were written for his own children.

WORK PAGE No. 3

1. QUESTION BOX No. 3.

1. How is the Triplet indicated?
2. How are First and Second Endings marked? . . .
3. What is meant by *al tempo*?
4. When are Major and Minor Scales said to be Relative?
5. When are Major and Minor Scales said to be Parallel?

2. WRITTEN LESSON No. 3. Ascending and Descending Scales (See p. 31)

1. Key of E Minor, the Natural Minor Scale by Tetrachords



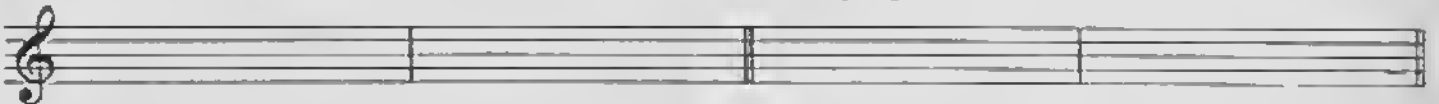
2. Key of E Minor, the Harmonic Minor Scale by Tetrachords



3. Key of E Minor, the Melodic Minor Scale by Tetrachords



4. The Relative Major Scale, i.e., the Major Scale with the same Key Signature



3. DAILY DOZEN No. 3.



4. COMMENTS BY THE TEACHER:

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.....

.....

RATING BY THE TEACHER



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, Treble and Bass, both in the key of D major (indicated by two sharps). The time signature is 6/8. The Treble staff begins with a piano (*p*) dynamic and features a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4), then another triplet of eighth notes (A4, B4, C5) followed by a quarter note (D5). The Bass staff begins with a half note (D3) and a quarter note (F#3), followed by a triplet of eighth notes (G3, A3, B3) and a quarter note (C4). The second system continues the melody in the Treble staff with a half note (D5) and a quarter note (C5), followed by a triplet of eighth notes (B4, A4, G4) and a quarter note (F#4). The Bass staff continues with a half note (D3) and a quarter note (F#3), followed by a triplet of eighth notes (G3, A3, B3) and a quarter note (C4). The piece concludes with a final chord in the Treble staff (D5, C5, B4, A4, G4, F#4) and a final note in the Bass staff (D3).



[36]

5 1 1 2 1

pp

1 1

p *pp*

1 2 1 3

1 3 2 1 2 1 3

p *ritard.* *p a tempo*

1 2 1 2 1 2

pp

3

5 1

1 2 4

R.H. 1

L.H. 2

R.H. 3 5

L.H. 5 3 1

5 morendo L.H.

Al tempo == resume the tempo (time) after the *ritard.*
Morendo == dying away.

(30) Beautiful Dreamer

Stephen Collins Foster

Slowly

The musical score for "Beautiful Dreamer" is presented in five systems. Each system consists of two staves: a piano staff (treble and bass clef) and an organ staff (treble and bass clef). The tempo is marked "Slowly". The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (p, mf, dim.), articulations (accents, slurs), and fingerings (numbers 1-5). The organ part often plays the melody in the bass staff, while the piano part plays the melody in the treble staff. The piece concludes with a "ritard." (ritardando) and "dim." (diminuendo) marking.

Technique: In this composition special attention is to be paid to the crossing of hands. Observe that the melody for most of this selection is played by the Right Hand from the bass staff. The Left Hand plays the accompaniment below and above the Right Hand melody.

(31) The Dance of the Clowns

Vigorously but not too fast

The musical score is written for piano and consists of four systems of staves. The key signature is F minor (three flats). The time signature is 3/4. The score includes various musical notations such as fingerings (1-5), slurs, and dynamic markings like *f* (forte) and *rit.* (ritardando). The right hand (R.H.) is indicated in the second system. The score concludes with a warning signal and the instruction 'BOTH HANDS PLAY FROM'.

Technique: A study in quick finger substitution for the Right Hand. In measures seven and eight, the descending arpeggio-like passage should be played smoothly.

Notation: Observe the several changes in the Clef sign for the Right Hand. This should offer opportunity to recognize and find location readily from the two clefs.

Leading Tone: In the next to last measure $F\sharp$ is the Leading Tone. In this case the Natural performs the duty of a Sharp (See p. 31).

Scale Building: Build the three forms of the F Minor Scale.

WARNING SIGNAL



BOTH HANDS
PLAY FROM

(32) To the Evening Star

DUET

SECONDO

Moderato

Richard Wagner

The musical score is written for a piano duet, specifically for the 'SECONDO' part. It is in 6/8 time and marked 'Moderato'. The key signature has one sharp (F#). The score consists of 34 measures, organized into six systems of five measures each, with the final system containing four measures. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The dynamics include *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano). The score is attributed to Richard Wagner.

Measures 1-5: *p* 1 2 3 4 5

Measures 6-11: 6 7 8 9 10 11

Measures 12-17: 12 13 14 15 16 17

Measures 18-23: 18 19 20 21 22 23

Measures 24-28: 24 *p* 25 26 27 28

Measures 29-34: *cresc.* 29 30 31 *dim.* 32 *p* 33 34

To the Evening Star

DUET

PRIMO

Moderato

Richard Wagner

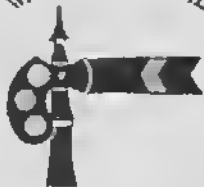
The musical score is written for a duet and primo part. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Moderato'. The score is divided into measures numbered 1 through 34. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p* (piano) at measure 1, *pp* (pianissimo) at measure 25, *cresc.* (crescendo) at measure 29, and *dim.* (diminuendo) at measure 32. The score concludes with a final measure (34) featuring a fermata. The piece is attributed to Richard Wagner.

(33) Minuet in G

Moderato

Johann Sebastian Bach

WARNING SIGNAL



TRIPLET

Technique: A study in hand extension for both hands; the broken chord covering an octave requires finger preparation.

Rhythm: Observe the Triplet on the first count of the next to last measure. The three notes of the Triplet should be played evenly, smoothly, and not too quickly.

Transposition: Transpose this piece to the key of A Major and to other familiar keys.

(34) Arabesque

G. Karganoff (arranged)

Moderato

WRITTEN LESSON No. 4 Ascending and Descending Scales. (See p. 31).

1. Key of G Minor, the Natural Minor Scale by Tetrachords.

2. Key of G Minor, the Harmonic Minor Scale by Tetrachords.

3. Key of G Minor, the Melodic Minor Scale by Tetrachords.

4. The Relative Major Scale, i.e., the Major Scale with the same key signature.

(35) Etude

Burgmüller

Allegretto

p *cresc.* *mf* *dim. e poco rit.* *a tempo* *p* *cresc.* *cresc. molto*

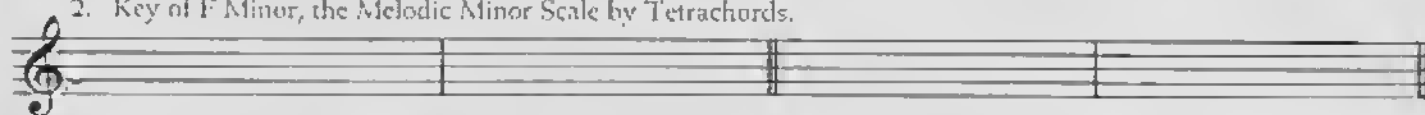
Technique: The little rhythmic groups of five notes which occur frequently throughout the piece should be played smoothly and lightly, the hand, being lifted with the last note.

Notation: Observe the Repeat Marks and the First and Second Endings.

WORK PAGE No. 4

1.
 - a. Make two connected Eighth Notes:
 - b. Make two disconnected Eighth Notes:
 - c. Make four connected Sixteenth Notes:
 - d. Make four disconnected Sixteenth Notes:
 - e. Make three Eighth Notes as a Triplet:

2. Key of F Minor, the Melodic Minor Scale by Tetrachords.

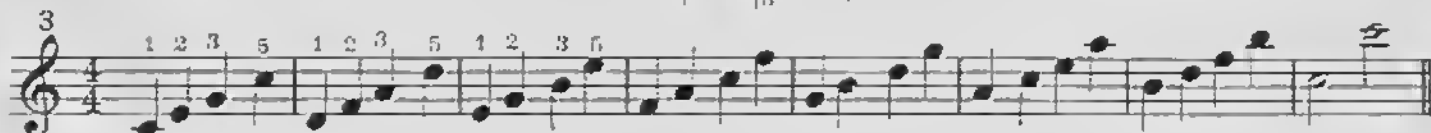
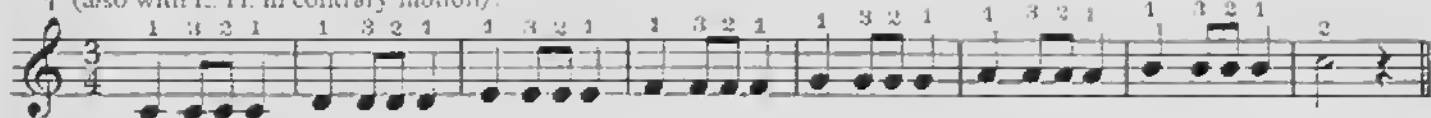


3. Key of F Minor, the Melodic Minor Scale by Tetrachords.

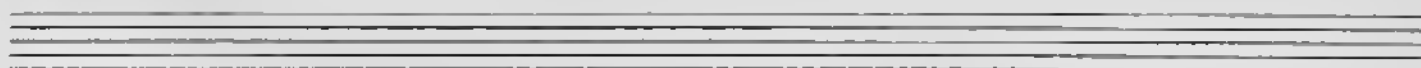
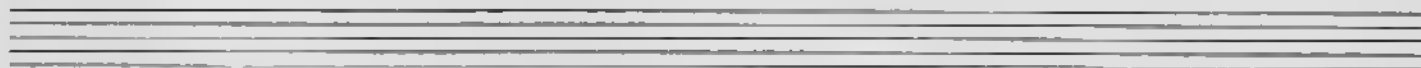


2. DAILY DOZEN No. 4.

4 (also with L. II. in contrary motion).



3. INDIVIDUAL EXERCISES.



(36) Blue Danube Waltz
FOURTH RECITAL PIECE

Johann Strauss

Tempo di Valse (or 5)

The musical score is written for piano and bass. It begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Tempo di Valse (or 5)'. The first system includes a piano (*p*) dynamic and a ritardando (*rit.*) marking. The second system is marked 'a tempo' and 'p'. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system is marked 'f' (forte). The fifth system concludes with a repeat sign. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have slurs or accents. The bass line often consists of chords or single notes, while the treble line has more melodic movement.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The right hand begins with a half note G4 (finger 5), followed by quarter notes A4 (finger 4), B4 (finger 3), and A4 (finger 2). The left hand plays a half note chord of F#3 and C#4 (finger 1), followed by a half note chord of G#3 and D#4 (finger 1). A *Fine* marking is present above the first measure of the right hand, and a *p* (piano) dynamic is marked above the second measure. Fingerings are indicated for the right hand: 5, 4, 3, 2, 3.
- System 2:** The right hand plays quarter notes G4 (finger 1), A4 (finger 2), B4 (finger 3), and A4 (finger 2). The left hand plays a half note chord of F#3 and C#4 (finger 1), followed by a half note chord of G#3 and D#4 (finger 1). A *mf* (mezzo-forte) dynamic is marked above the first measure, and a *p* (piano) dynamic is marked above the fifth measure. Fingerings are indicated for the right hand: 1, 2, 3, 2.
- System 3:** The right hand plays quarter notes G4 (finger 1), A4 (finger 2), B4 (finger 3), and A4 (finger 2). The left hand plays a half note chord of F#3 and C#4 (finger 1), followed by a half note chord of G#3 and D#4 (finger 1). A *p* (piano) dynamic is marked above the first measure. Fingerings are indicated for the right hand: 1, 2, 3, 2, 1, 4.
- System 4:** The right hand plays quarter notes G4 (finger 1), A4 (finger 2), B4 (finger 3), and A4 (finger 2). The left hand plays a half note chord of F#3 and C#4 (finger 1), followed by a half note chord of G#3 and D#4 (finger 1). A *p* (piano) dynamic is marked above the first measure. Fingerings are indicated for the right hand: 1, 2, 3, 2, 1, 4.
- System 5:** The right hand plays quarter notes G4 (finger 1), A4 (finger 2), B4 (finger 3), and A4 (finger 2). The left hand plays a half note chord of F#3 and C#4 (finger 1), followed by a half note chord of G#3 and D#4 (finger 1). A *p* (piano) dynamic is marked above the first measure. Fingerings are indicated for the right hand: 1, 2, 3, 2, 1, 4.
- System 6:** The right hand plays quarter notes G4 (finger 1), A4 (finger 2), B4 (finger 3), and A4 (finger 2). The left hand plays a half note chord of F#3 and C#4 (finger 1), followed by a half note chord of G#3 and D#4 (finger 1). A *f* (forte) dynamic is marked above the first measure, and a *p* (piano) dynamic is marked above the second measure. The piece concludes with a *D.C. al Fine* instruction.

WORK PAGE No. 5

1. QUESTION BOX No. 4.

1. Name and explain: $\textcircled{\cdot}$
2. Explain: a. Duet
 b. Primo
 c. Secondo
3. What is the difference in the meaning
 of a dot above a note ($\dot{\text{p}}$)
 and a dot after a note ($\text{p}\cdot$)

2. MUSIC READING TEST. Learn this piece at home without help. Then play it for your teacher.

(37) Theme from Piano Concerto

Tschaikowsky

COMMENTS BY THE TEACHER:

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RATING BY THE TEACHER

For the Teacher

This Second Book is developed from the foundation laid in "Music Lessons for Boys and Girls, First Book," and is designed to meet the growing capacities of pupils approximately nine to twelve years of age. The general plan of the two books is similar, while at the same time the pupil is introduced to new and gradually progressing principles and material. Certain devices no longer needed, such as the keyboard diagrams, have been discontinued. Some of the topics introduced briefly in the First Book, such as scale building, are now treated more fully in recognition of the natural growth of the pupil. This book forms a direct pathway from the First to the Third Books of the Series. (A careful reading of "For the Teacher," page 48 of the First Book, is recommended.)

LEARNING THE PIECES

The principal procedure for learning the pieces in the Second Book will be through the study of their notation, that is, by means of music reading. Nevertheless, at this early stage of their development, too much should not be demanded of these young pupils. They must not be placed in a situation where their reading becomes mere note to note deciphering without rhythmic and musical values. The following observations, therefore, are pertinent:

1. *Playing for the Pupil.* In most instances the piece should first be played by the teacher so that the pupil may thereby gain a clear conception of its character, spirit, rhythm, and melodic and harmonic content. His reading and study will thereby gain in point and purpose.

2. *New Musical Elements.* New melodic and harmonic elements and new rhythms should be presented by imitation. These elements will be met later, and the pupil may then be expected to read them.

In addition to reading and memorizing the pieces, greater attention to detail in performance will be increasingly necessary as the pieces grow more difficult. Pupils should be taught to listen to their own playing and to criticize themselves. Thoughtful and musical repetition of the more difficult passages should be encouraged, and every opportunity should be welcomed to help the pupil improve his work habits.

MUSIC READING

The following points were suggested in the First Book: 1. Learning the letter-names of the lines and spaces and their keyboard locations; 2. Training the eye to observe the direction in which the notes progress (up or down) and whether they repeat or move by steps or skips; 3. Making instant and correct response to note values and rhythmic figures.

With this background the Second Book continues to emphasize music reading as an essential part of the pupil's training. The pieces themselves provide well-graded material for this work. In addition, special Writing Lessons and Reading Tests are given on the Work Pages.

RHYTHM AND COUNTING TIME

Previous rhythmic experience, including early steps leading to counting time, has prepared the pupil for the problems of the Second Book. Points requiring special attention are discussed in the pupil's text. Clapping note values, as in the First Book, will continue to be helpful. The important ability to count time should be a matter of gradual development; when unduly pushed it is apt to lead to mechanical playing and to muscular tension. The experienced teacher will readily recognize the care which has gone into the choice of pieces and their sequence, so that the various factors in time study may be presented most effectively to the pupil.

KEY SIGNATURES

As a part of the study of each piece, the teacher should discuss the key and its signature. Usage and occasional review will enable the pupil

to memorize these important topics. The keys are presented in no set order, thereby avoiding the tendency to consider certain keys as easy and others as difficult.

TECHNIQUE

A study of the pieces and text matter in this book will show that a carefully planned program of technique has been followed. By arranging the technical problems in progressive and logical sequence, unnecessary difficulties are avoided. Care has been taken to guard against the ill effects of too rapid advancement from one level of difficulty to the next. In some cases several pieces of different character illustrate the same principle so that the pupil may gain desirable skill and ease at the given level without monotonous repetitions. Exercises appear from time to time for special drill in connection with certain pieces. These will be accepted as desirable by the pupil because of their immediate application to the piece he is studying. The "Daily Dozen" material on the Work Pages will be serviceable where a certain amount of abstract drill is found desirable for muscular control. All exercises should be played musically and with good tone quality.

SCALES (Major, Minor, and Chromatic)

Major and Minor Scales are studied in tetrachord positions. This plan, introduced with the Major Scales, is particularly helpful in building the different forms of the Minor Scales. The Chromatic Scale is presented on page 23 as a Finger Crossing Study. The scales are further stressed by means of Writing Lessons on the Work Pages.

TEXT FOR THE PUPIL

The pupil's text, important as it was in the First Book, now assumes even greater significance. It provides information for the pupil and serves as a guide for home practice. In their eagerness to learn a piece, pupils are apt to neglect reading the text matter. The teacher, therefore, should first study it with the pupil, stressing, simplifying, and clarifying it as desirable.

TRANSPPOSITION

Transposition in this book includes simple finger crossing (page 9), positions of the Tonic Chord (page 24), and the broken chord extending an octave (page 42).

THEORY, HARMONY, AND FORM

The elements of Theory, Harmony, and Form are outlined in connection with the study of the selections in this Second Book. Moreover, the study is not confined to staff notation, but is applied also to the keyboard, thus making it of immediate practical use.

WORK PAGES

"Work Pages" in the Second Book serve a purpose similar to the "Question Box" pages in the First Book, namely, they summarize and review instruction by means of questions, writing lessons, reading tests, etc. They also include additional technical exercises. The Comments and Rating by the Teacher are designed to stimulate the interest of both the pupils and their parents.

RECITAL PIECES

The statement on "Recital Pieces" as given on page 48 of the First Book applies equally to the Second Book, and should be read carefully by the teacher. Practically every composition in the Second Book may be used in recitals, though certain pieces are so designated because they are somewhat longer than the average selection and because they often include somewhat advanced material.

CARL FISCHER PIANO COURSE

by

Maxwell Eckstein

Hilda Hoi

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Osbourne McConathy

A new, complete course of music study for the piano designed to instill a musical interest that will last a lifetime. The authors, four nationally known teachers and composers, have aimed to make the learning of piano playing a natural, pleasant process. Three approaches are offered, each to meet the specific needs and psychological attitudes of different age levels. Thus a flexibility is achieved by which the differences in pupil ability and interest are met. The music material includes attractive new selections and a wealth of fine, standard compositions which everyone wishes to play. Technical progress is gradual and steady, ready reading ability is developed, and keen interest is maintained because the Course provides musical pleasure and the satisfaction of successful accomplishment.

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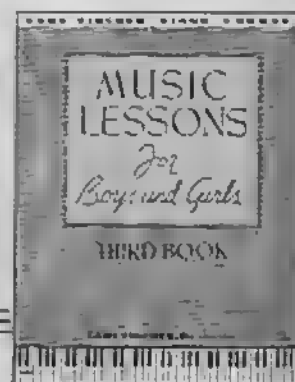
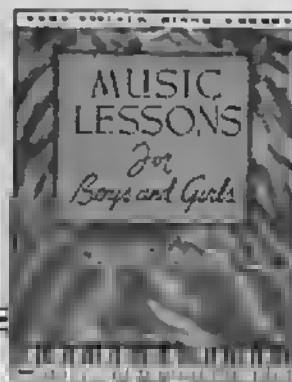


MUSIC PLAY FOR LITTLE FOLKS

BOOK ONE

BOOK TWO

For children approximately six to eight years old. These books are specifically prepared for the mental, physical, and musical capacities of little children. They emphasize gradual progression from strong to weak muscles. A variety of musical experience is included to insure gradual, natural progress in piano playing, rhythmic activities and ear training. Book One gives a reading background which in Book Two becomes actual music reading.



MUSIC LESSONS FOR BOYS AND GIRLS

FIRST BOOK

SECOND BOOK

THIRD BOOK

For pupils approximately nine to thirteen years old. May be used with beginners or may follow Music Play for Little Folks. In the latter case, the First Book becomes both a survey of what has gone before and an introduction to procedures appropriate for pupils of this age. The play spirit is superseded by the learning attitude. When used as a beginner's book, the approach is interesting and appealing because the music material is both artistic and practical and because the manner of presentation is new and original.

MUSIC STUDY FOR ADULTS

For students of high school age and older, for whom the methods of presentation should be the same. Every phase of musical training is included: music reading, technical development, ear training, keyboard harmony, transposition, form, and the building of a repertoire. For the most part well known selections have been used, since for most people, especially adults, the playing of familiar music provides the deepest satisfaction.

